CENTER FOR MODERN GREEK STUDIES
THE NIKOS KAZANTZAKIS CHAIR
SAN FRANCISCO STATE UNIVERSITY

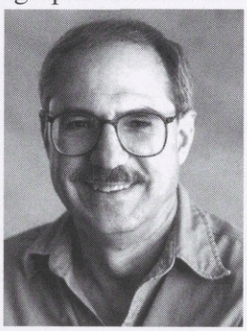
ΜΑΝΤΑΤΟΦΟΡΟΣ

ΕΔΡΑ ΝΙΚΟΥ ΚΑΖΑΝΤΖΑΚΗ
MODERN GREEK STUDIES FOUNDATION

MANTATOPHOROS: "BEARER OF NEWS, MESSENGER"

Lecture by Zeese Papanikolas on Greek Immigrant Workers

An illustrated lecture by Zeese Papanikolas entitled, "Reading the Silence: Greek Immigrant Workers and the Camera" was presented by the Center for Modern Greek Studies on Thursday, November 11, 1999. Through photographs and musical recordings the lecture addressed the first wave of Greek immigrants to the United States in the years before World War One. Prof. Papanikolas pointed out that these immigrants were, in a sense, a silent generation. With little education, little time or inclination to write diaries and memoirs after conducting exhausting labor in mines and factories and on railroad gangs, their story was told, if at all, in the statistics kept by government agencies and the reports of social reformers. Slides of Greek immigrant laborers demonstrated how a careful reading of these photographs can begin to restore the missing voices of this generation of Greek immigrants in the American West.



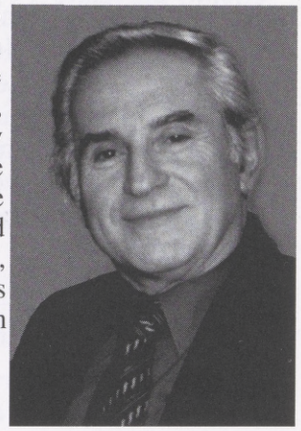
Zeese Papanikolas is a professor in the Liberal Arts Department at the San Francisco Art Institute. His research focuses on the American West, labor and Greek immigrants. He is the author of ***Buried Unsung: Louis Tikas and the Ludlow Massacre***, the biography of a Greek-American organizer for the United Mine Workers killed in the violent Colorado coal strike of 1913-14. His most recent book, ***Trickster in the Land of Dreams***, is a study of myths of utopia and technology.

The lecture marks the second of a series of presentations on the subject of the "Hellenic Diaspora" sponsored by the Center for Modern Greek Studies. Last year's speaker was Prof. Gregory Jusdanis, Ohio State University, who spoke on the subject of "Greek Americans."

Greek immigrant workers at the "Ogden Coffeehouse." *Photo courtesy of Mrs. George Soteras, Ogden, UT.*

Lecture by Prof. Theodore Bogdanos on "The Revival of Drama and the Theatre in Western Culture: The Contribution of Byzantium"

Theodore Bogdanos, (Ph.D., University of California, Berkeley) Professor Emeritus of Medieval English and European Literature at San Jose State University, presented a lecture on December 2, 1999 in which he traced the rebirth of drama in the medieval West. He discussed how drama began to flourish in Byzantine culture, specifically within the Byzantine Church and its liturgy, as early as the fifth century.



Prof. Emeritus Bogdanos

Passport

Nicholas Samaras

We arrive when the sky is starless,
leave the car and walk over the bridge,
crossing the dark fleeing river below.
Sentries meet us halfway like an exchange.
It is always three A.M. at the border,
the artificial yellow light harsh on their
uniform buttons and carbines, our pale winter
breaths losing the shapes of our bodies.

These are my papers. Trust me. The photograph
is me, though from a younger lifetime.
This is my longest, warmest coat. It is what I have.
My relation with the person next to me has nothing
to do with the contents of my bags. I claim

no nationality. I am this body
that moves through similar geographies from
sovereign side to sovereign side.
I cannot help but be a citizen of transience,
always looking for the land beyond language.

They escort me to a van and close the curtains,
open the scuffed suitcase, open the toothpaste,
smell the bottled water from Jordan,
stand me up to undress.
These adolescents believe their post is important.
They are bribed by their own lessons of duty
and don't consider what it is they protect.
But I will not recognize it. I want to tell them,

Take the suitcase. It was my father's.
In countries of the temporary, we are forever
accumulating, possessing, leaving behind.
In the end, our hands will be finally empty.
Here is the gate your government wrought.
Leaving behind the blunt, obdurate coins
that fall useless between night-borders,
stubbornly ourselves to a state of undress,
we transfer what is transferable, enter
the new country chilled, fresh, farthingless.

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from ***Hands of the Saddlemaker***. Yale University Press, 1992

Spring 2000

Registration Information

San Francisco State University

Students should register through SFSU touchtone system. Dec. 7th through Jan. 21st. Late registration: Jan. 15th through Feb. 11th. Classes begin Monday, January 31, 2000. Check the SFSU website at www.sfsu.edu

****College of Extended Learning***

Any adult in the community may enroll in University courses without being formally admitted to the University. To find out details of enrollment, please contact SFSU College of Extended Learning at (415) 405-7700. www.cel.sfsu.edu

Eldercollege

This program is also for those over 60. Although it is not possible to earn a degree through Eldercollege, you may audit regular classes on a space available basis. You do not need to meet the standard requirements for admission to be a part of this program. The fee is $45 per semester. Please note that this fee does not apply for courses offered through the College of Extended Learning. For more information, call the Urban Elders Program at (415) 338-2127.

Over-Sixty Program

Persons 60 years of age or older can earn a Baccalaureate or Master's degree at the University without payment of admission or registration fees. You only pay a $3 fee for each term you attend. To be eligible for the program, you must:

1) be at least 60 years of age
2) have been a California resident for a full year immediately preceding your enrollment
3) meet the standard requirements for admission to the University.

For more information call the Urban Elders Program at (415) 338-2127. Please note that this special fee does not apply for courses offered through the College of Extended Learning

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MGS/GRE 151 **Modern Greek II**

Continuation of Modern Greek I. Basic oral expression, listening comprehension, reading and writing will be emphasized. This is a GE course.

Instructor: **Despina Kakoudaki**
Time: **M/W 2:10-3:25 pm**
Location: **HUM 381**

WCL 445 **Modern Greek Literature**

Readings and discussion of representative works of Modern Greek literature. Authors to be read include Kazantzakis, Cavafy, Seferis, and the filmmakers Costa-Gavras and Theo Angelopoulos.

Instructor: **Despina Kakoudaki**
Time: **M 4:10 - 6:55 pm**
Location: **HUM 129**

Related Courses:

MGS 152 **Modern Greek Conversation**

A course for the advanced beginner, offered through the **College of Extended Learning**,* and geared toward practical language usage.

Instructor: **Katerina Chiotis**
Time: **Tu 7:00-9:00 pm**
Location: **HUM 477**

HIST 326 **The Byzantine Empire**

This course will examine the Byzantine empire between the sixth and fifteenth centuries.

Instructor: **Prof. William N. Bonds**
Time: **Tu/Th 11:00 am - 12:15 pm**

Gregory Jusdanis. *Belated Modernity and Aesthetic Culture: Inventing National Literature.* *[Gecikmis Modernlik ve Estetik Kultur]* Trans. Tuncay Birkan. Metis Yayinlari, 1998.

In this study of belated modernization and the formation of national culture at the margins of Western Europe, Gregory Jusdanis uses the case of Greece to explore the emergence of an autonomous cultural national identity within the context of the social, political and economic upheaval endemic to the post-Enlightenment period. Greece serves as an informative example wherein its struggle to acquire ethnic, linguistic and economic integration as well as social, political and territorial consolidation entails historically one of the first experiments towards modernization outside Western Europe. From the eighteenth to the nineteenth centuries, Greek westernizing elites within the Ottoman Empire, deeming Europe to be the new locus of power, embarked upon the course towards revolution. In the ensuing re-structuring of their stratified, agrarian and noncapitalist community, they sought to emulate western prototypes to induct the infrastructure needed to create an independent nation-state and civil society.

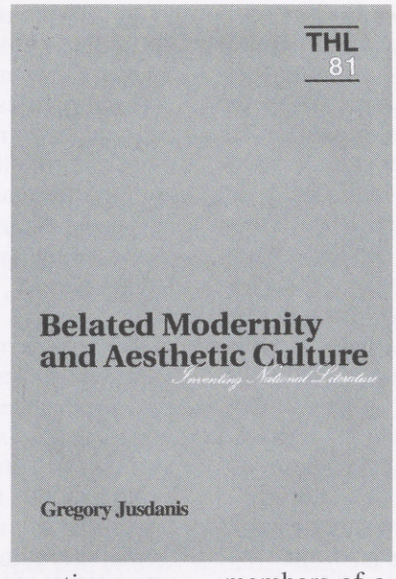
The fruits of these endeavors, however, proved problematic in that the belated introduction of western political and cultural institutions was not paralleled by comparable transformations in the socio-economic spheres. In the pursuit of modernization on the practical, theoretical and ideological levels, the case of Greece, Jusdanis points out, presents an instructive early example, one which could compare with the later experience of postcolonial nations: it underlines the difficulties of implementing non-indigenous conceptual models into a non-western society, an effort which inevitably provoked heated debate among its intellectuals. In response to the program envisioned by Greek westernizing elites during this initial phase of modernization, other Greek intellectuals and clerics who opposed such impending political and social change, combated the spread of the ideals of the Enlightenment, rationalism, and secularism, often discounting these western concepts and behaviors as contrary to traditional "eastern" norms. Jusdanis' study thus highlights "how and why a society defines itself as modern and western," which, "having internalized the tensions between dominant and minor, periphery and center, prototype and copy, imitates and also creates, follows but resists" (xii).

To meet the demands of such profound change, national culture served as an important means by which to establish the new order and as an integral social coalescent for these and succeeding generations of intellectuals. In the wider discussion of the ideological project of nation-building and the formation of national culture at the margins of Europe from the eighteenth to the twentieth centuries, Jusdanis' study specifically anchors its investigation on the active role ascribed to literature. It is often treated by both European and Greek intellectuals as a creative space by which to mirror the "nation," and, at the same time, as the means by which a people acquires a set of shared values and beliefs. Jusdanis argues how such national "narratives" not only invent such collective identities, but also become a means by which ideological consensus becomes facilitated—if not solidified.

Yet, through a comparative approach that considers dominant western European as well as peripheral western and nonwestern nations and minorities, Jusdanis demarcates inherent differences among them not only in the historical development, commodification and institutionalization of their respective literatures but also in the role of literature in the formation of their respective national cultures. Such a historicization of literature's function and the re-evaluation of its cultural specificity is indeed illuminating for its European trajectory has often been taken by literary specialists across disciplines to serve as the only prototype privileged in the teaching and dissemination of literature in the West. Drawing from a number of literary, philosophical and theoretical sources, Jusdanis provides an overview of how the evolution and status of art and literature from the eighteenth to the twentieth centuries take on variant courses in Europe depending on the society in question. After tracing the emergence of literature in western European countries, such as Germany, England, France, he then follows its course in Greece. At either end of the spectrum, literature vacillates between its status as an autonomous aesthetic object and/or product of commercialization in dominant cultures and its status as an ideological and compensatory medium in a peripheral culture.

Jusdanis' study paves the way for a re-examination of a given literary tradition to set the standards of its own unique progression at the forefront rather than to see it merely as derivative of western prototypes, as Modern Greek literature and other non-western traditions have conventionally been viewed. In Chapter 1, he expands upon an argument that has been recently articulated both in the American academy and on a global scale among Third World scholars, feminists, and minority critics

who "propose that attention be given to divergent traditions not as ethnographic aberrations but as instances of separate development. They contend further that western discourse is either irrelevant to or cannot be imposed upon nonwestern cultural artifacts" (7). "Alternate experiences," he asserts, "demand alternate theories and methodologies" (8), sharing the view made by several within the aforementioned critical circles that even postmodernist theories do not necessarily meet the needs of—or speak to—all cultures. But more importantly, he illustrates how those who study peripheral communities can turn both their subjects' position and the belatedness of their societies into a vantage point to reflect on the issue of national identity from the margins and to conduct a critique of it, per se, and of literature's role in its invention. Such a critique, for example, scrutinizes western conceptions of "literature" and "criticism" as genre and as practice. Jusdanis notes that literary theories produced by Europe "do not automatically have validity outside the tradition that produced them. Critics cannot presume that the development of the novel in Middle Eastern societies followed western paradigms, or that prose existed before the advent of modernity" (10).



In Chapter 2, Jusdanis outlines the project of the Greek westernizing elites associated with the Greek Enlightenment of the late eighteenth and the early nineteenth centuries, such as Adamantios Korais (1748-1833) and Iosipos Misiodax (1730-1800), to found an independent state and reorient it toward western Europe. As their society evolved out of the Ottoman Empire, they tried to transform their ethnoreligious identities to redefine their community as western, generating a new collective identity, which was to serve as the later basis for national solidarity. They drew their prescriptions and directives, however, from the pagan and secular model of classical Hellas as it was refashioned by European Hellenism. Such an adherence to a static historical model imposed serious limitations for the advancement of a modern sense of Greek national identity, an issue that continues to affect intellectual discussions on the subject even today. This strategy resulted, as Jusdanis points out, "in the loss of autonomy, and in the repression of indigenous values" (26-27).

Following European precedent, Greek intellectuals, at the initial stage of nation-building, encouraged the development of language, literature and art, as appropriate institutional sites in the fields of education and printing were also established, to cultivate the imagining of the "nation." Taken collectively, these factors, the author states, "designate and codify a national consciousness" (40). Building on the commonplace made in prior scholarship—that individuals "have to be made into citizens"—Jusdanis demonstrates precisely how "the cultural apparatus of a nation assumes great significance" (40). He draws on Benedict Anderson's study *Imagined Communities*, which concludes that the most integral component needed to create national consciousness is the vernacular: the "codification of the vernaculars," Jusdanis observes, "facilitated in part through print, created fields of exchange and communication that enabled people to think about themselves . . . as cohesive groups bound . . . by a 'deep horizontal comradeship' and a sense of linguistic community" (41). The question of language and its link to national identity took a particularly charged course in Greece due to the development of an overtly imposed diglossia. Intellectuals as early as the eighteenth century set the terms for the debate that affected Greece well into the latter part of the twentieth century, deciding which of two linguistic registers and the claims each of these had to a specific literary tradition, purist or demotic Greek, and to a prior historical model, the Hellenic or the Romeic, best articulated the singularity of the "nation."

If language was critical to the formation of national identity, literature, Jusdanis argues emphatically, assumed an even more substantial role for Greek intellectuals in the nineteenth century, bringing into fruition Johann Gottfried Herder's dictum of 1767: "the spirit of a language is also the spirit of a nation's literature" (46). "Language," Jusdanis explains, "produced the extended fields of communication essential for the genesis of national culture while literature generated stories about its identity" (46). As a body of originary narratives, literature, containing the seeds through which members of a community recognize their commonalities, promotes its social cohesion. But he points out that, by "putting literature in the service of nationalism," literati posit "a transcendent realm of essential identity" in their endeavor to "enforce a uniformity of belief" (47-48). In so doing intellectuals "destroy its potential to reflect critically on the nation and the identity it helped shape"; literature typically "aspires to a negative function as well—to criticize all totalities, including the national one—it occupies a paradoxical position in simultaneously mediating identity and reflecting on it from a distance" (48).

Investigating further the role of literature in the formation of national identity in Chapter 3, Jusdanis looks at the ideological function of the literary canon. The canon, as he puts it, embodies a collection of "founding narratives" through which a community traces its origins, continuities and common experiences.The canon is also, however, a body of writing mediated by "national and social interests" (66). It not only "represents national identity but also participates in its production" (49). Rooting the concept of the "canon" in its philological and

biblical origins, Jusdanis applies its current theoretical configurations to consider the implications of canon formation in the emergence of Greek national literature but also draws on a number of rich examples from other literatures as well. Such an inquiry entails an investigation into how texts are treated within the institution of criticism and set in accordance with prevailing standards of artistic production, evaluation, taste and interpretation; texts are then gauged against the uses to which they are put in institutional sites such as the university, publishing house, journal, and newspaper. As primary indicators into canon formation, Jusdanis surveys positions taken by Greek literati in key poetry and prose anthologies published within the last few centuries—subject to an *agon* between purist and demotic Greek—to trace the development of cultural nationalist discourses.

As the demoticist project consolidated its authority, a significant development ensued within the literary criticism of a generation of writers who came into prominence in the 1930s, one which addressed issues stemming from Greece's earlier attempt at modernization. With the demise of the state's program for territorial expansionism after 1922, Greek liberal bourgeois intellectuals advocated the ideal of "Greekness" ("ellinikotita"), an amagalmation of all the unique features of their culture—ranging from territory to ethnicity—one which presupposed an aesthetic consciousness. Greekness, Jusdanis maintains, tried to define an autochthonous Greek nature. It "enabled the reconciliation of the contradictions defining Greek identity since the original encounter with modernity: East and West; local and cosmopolitan; religious and secular; traditional and modern; state and nation, Romeic and Hellenic" (80). In the symbolic realm of literature, "Greekness" for these writers of the 1930s served as a compensatory measure in projecting an integrated national consciousness. The compensatory role of literature in Greece, in the author's view, then "developed not in response to social fragmentation created by industrialization, as in Western Europe, but in reaction to the ideological contradictions in Greek culture that emerged after its confrontation with modernity" (88).

Chapters 4 and 5 explore the emergence of literature in western Europe to compare its development in Greece, and Jusdanis contextualizes his investigation within the evolution of their respective public spheres. As he explains, literature in the post-Enlightenment period was valued for its effectiveness in socializing individuals into the values of the middle class and of national culture in the English, French and German public spheres. "Literature promoted the collective internalization of public norms, conventions and symbols," linking individuals together into a common social experience and promoting a shared sense of identity (122). Since it earned a special position in the project of nation-building, it was the first art to evolve into an autonomous institution in the process of social differentiation. Offering the promise of reconciliation and social unity, literature by the nineteenth century gradually became an aesthetic refuge into which one retreated from the ill-effects of industrialization and individual fragmentation. By contrast, Jusdanis claims that in Greece the development of literature did not wade along a similar course and did not achieve a similar autonomous status due to the alternate development of its public sphere and the apparent "failure" of modernizatiion during the nineteenth century. Literati still linked literature to the project of defining Greece's distinct national identity even well into the next century, as we have seen in the example of the writers of the 1930s, who conceived of national autonomy in terms of the concept of "Greekness."

Written in an engaging and erudite style, *Belated Modernity and Aesthetic Culture* can be of interest to non-specialists and specialists alike. Its discussion of Greece's experience with belated modernization and with nation building at the periphery of Europe, relative to the unique development of its public sphere, can be particularly instructive to students and scholars alike whose target area of study faces similar issues in its cultural politics and in its society's evolution. Because his work integrates the broader issues of the establishment and role of cultural institutions, such as literature, art, and education, as well as the specific issues of language, reading and literacy, it can be an aid to specialists in pedagogy, historical and socio-linguistics, intellectual history, sociology, and anthropology.

Within literary studies, it is a study that should be assigned as required reading for advanced literature courses to accentuate the changing and differing philological and epistemological assumptions underlying the notions of "literature" and "criticism" in addition to exploring the relationship between literature and national identity across cultures. It is especially informative in surveying the institutional sites of publishing and of its dominant practices in the West as it is important in reviewing ancillary topics such as taste, value and the canonization of western literature, theories of beauty and art from ancient Greek originary ideas to Kantian aesthetics. Applications of his work are far-ranging: from analyzing assumptions of western literature in comparative literary studies and scrutinizing the periodization and categorization of genres within a given local literature to reconsidering how textuality evolves in a given culture. All in all, the study's excellence and breadth will be of continuing relevance for decades to come

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Martha Klironomos
San Francisco State University

This review was published in Turkish translation in the November 1999 issue of *Virgul*. *Virgul* is the Turkish equivalent of the *Times Literary Supplement* and *The New York Times Book Review*.

[Note: All quotes and page references are taken from the original English edition: Jusdanis, Gregory. **Belated Modernity and Aesthetic Culture: Inventing National Literature**, *University of Minnesota Press: Minneapolis, 1991.]*

Professor Klironomos Recipient of SFSU Presidential Award

For the Spring Semester of 2000, Professor Martha Klironomos will be on leave. She is one of eight professors who have received a San Francisco State University Presidential Award for the current academic year. This award has granted her time off from her teaching and administrative duties to pursue her scholarly research and the publication of her manuscript, *Poeticizing the Ethnos: Hellenism in 20th Century Poetry*.

Upcoming Lectures

AIA Lecture on Greek Hearths in Berkeley

The archaeological Institute of America will present Prof. Barbara Tsakirgis of Vanderbilt University who will talk on "Home is Where the Hearth Is: The Hearth in the Greek House." The focus of the talk, in time and place, is Classical Athens. The lecture will be at the UC-Berkeley campus, Tuesday, February 29th at 7:30 pm. For location and further information contact Prof. Barbara McLauchlin at 415-338-1537, or visit the AIA-SF website at http://online.sfsu.edu/~barbaram/AIA.htm, after January 15, 2000.

First Annual Maskaleris Lecture on Mythology and Literature

Prof. Emeritus Thanasis Maskaleris will be giving the First Annual Maskaleris Lecture on Literature and Mythology on Wednesday, February 16, 2000, at 7:30 p.m. in Humanities 133. The title for this lecture is "The Inexhaustible Spring: Mythology in Literature The lecture will be announced in the *Hellenic Journal*, on the CMGS website and on the CMGS e-mail list.

"The Three Muses Return" : Musical 2000 on February 27th to Feature Greek Music, Dance and Poetry

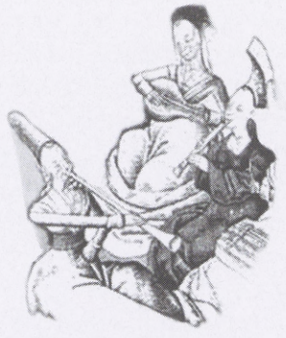
The Greek goddesses of music, dance and poetry–Euterpe,Terpsichore, and Erato–will once again reign in McKenna Theater on the SFSU campus for "Musicale 2000: The Three Muses Return." The concert will follow the format of the sell-out 1998 concert, "The Three Muses" showcase of award winning dancers, instrumentalists, singers and the genius of Nobel-Prize winning Greek poets and composers.

"Musicale 2000" will be presented Sunday, February 27, at 4 p.m. at McKenna Theater in the Creative Arts Building on the San Francisco State University (SFSU) campus as a benefit for the Center for Modern Greek Studies at SFSU. A reception featuring Greek appetizers and wine will follow.

The program will feature the 60-member Bay Area Festival Chorus and Orchestra under the direction of Dr. Tikey Zes and Constantine Gundunas, the Minoan Dancers of Marin, under the direction of Vasili Fourakis, and the poems of Nobel Laureates Odysseus Elytis (1979) and George Seferis (1963) read by Professor Martha Klironomos, Director of the Center for Modern Greek Studies, and Prof. Emeritus Thanasis Maskaleris, founder of the Center (1981-1996). Participants will include MGSF President Peter Haikalis, Dimitris Carapanos, Executive Producer of Greek TV, Steven Mavromihalis, and Dr. John Cladis, MGSF Board Member and Chair of the event.

An all-male ensemble will offer many of the cantatas favorites, and the full chorus with orchestra will perform a number of songs by Mikis Theodorakis and Manos Hatzidakis.

For information, please call the Center for Modern Greek Studies at (415) 338-1892, or Jenny Cladis at (650) 854-0499. More information will also be posted on the Center for Modern Greek Studies' website at http://www.sfsu.edu/~modgreek.



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